

OUR BUSINESS by N.A. Taylor

The promise of '70

This year promises to be an exceedingly difficult one for the economy of our country. Governmental policy is now balancing between tight control of money supply (with the inherent danger of greater unemployment) and the easing of controls in order to help prevent a possible recession. The decrease in housing starts, and the down turn in new auto sales, are only two instances of the effect of the tight money policy and high interest rates.

The government in Ottawa is now appealing to big business to try to hold the line in price increases, even at the expense of profits. At the same time it is asking labor to curb its ballooning demands. Business seems to want to co-operate, but one can be doubtful about labor. Everybody is in favor of wage and price controls — provided it's for the other fellow.

Last year was a rough one for dealings with labor unions, but this year will likely be tougher. Almost half of all unionized workers in Canada will be represented in contract negotiations with major industries. It would appear that demands will be high, and resistance strong. The final result will be either a long period of costly strikes, or if business yields, another spurt in the inflation spiral. In either event, our business is likely to be harmed.

In most key and sub-key cities admission prices have been nudged up to a plateau where they are likely to remain, at least for some time. No one can estimate, with any degree of certainty, what effect price increases in the last year or two, will have in decreasing ticket sales. On the other hand, there may still be many smaller and marginal theatres, whose owners have been reluctant to raise prices, but whose only hope of staying in business is an upward price adjustment.

Money is available says CFDC's Michael Spencer

On March 2, at Film House Ltd. in Toronto, Michael D. Spencer, executive director of the Canadian Film Development Corporation, addressed local members of the Canadian Society of Cinematographers. Tape recordings of the meeting will be forwarded to branches of the society.

After two years in existence, Spencer appeared quite enthusiastic about the CFDC. He stated that the corporation was formed by the federal government for the purpose of enabling the private sector of motion picture producers to make feature films. Spencer announced that from the original grant of 10 million dollars, nine million remained and that this sum was expected to last for at least five years.



MICHAEL SPENCER

Our business has always been inclined to blame poor attendance on the lack of quality or ticket selling lure of the current feature attraction. We have tended to overlook existing economic conditions and other relevant factors. As for example, how much has the increased sale and rental of TV color sets affected attendance? Or how much leisure time and money has been diverted to the purchase and use of snow-mobiles and ski equipment?

We have never been prophet to gloom or doom. However, realism dictates the thought that this can very well be a tough year for the box-office. Conditions will probably get worse before they get better — but get better they will.

Since beginning its operation, the corporation has received 150 proposals, and has accepted 50-60 applications. From these, 10 films are still in production and 40 scripts are being prepared at the moment. He urged that pre-production contracts should include distribution availability, and that the individual producers should judge his market, not only at the time of production but at the time of release.

Up to this point, Spencer noted that feature film applications received the bulk of the money. In fact, only one short film producer was successful in obtaining any amount of financial assistance.

The question of more Canadian content on television was introduced, and Spencer was asked whether a Canadian produced film, to be screened solely on television, might be considered for a donation. The executive director stated that theatrical distribution was of the utmost importance and that without this exhibition, it was highly unlikely that assistance could be given.

Spencer kept repeating the fact that the corporation had a drawing account of 10 million dollars, and that any profits made would be deposited back into the account so that more feature-films could be made. The Canadian Film Development Corporation was only attempting to act as "a sensible and successful banker", one which would be extremely cautious of big risks. If the account is exhausted before the five years is up, Spencer felt that if the taxpayers were satisfied, more money would become available. Other than that, he did not know what the situation would be.

He urged any applicants who had been turned down by the corporation not to give up their film aspirations. Spencer hoped that these unsuccessful applicants would attempt to satisfy the corporation with alterations to their scripts. If everyone gives up, he felt, there will be no Canadian film industry.



MARTIN RACKIN

Hollywood's Rackin tours universities

This week, writer/producer/director Martin Rackin began a nine-day lecture tour of universities and colleges in and around the Toronto area. Plans call for open discussions with the students, and the screening of Rackin's *The Horse Soldiers*, written and produced by Rackin, directed by John Ford and starring John Wayne and William Holden.

His itinerary will take him to London's Fanshawe College, the University of Windsor, McMaster University in Hamilton, Brock University in St. Catharines, Toronto's York University, Ryerson and University of Toronto, Queen's University in Kingston, Montreal's McGill University, several universities in the Kitchener-Waterloo area as well as four Ontario community colleges. The tour was conceived and organized by David Haslam, a McMaster University student who had met Rackin two years ago while working at Universal's branch office in Toronto. As Haslam describes it, Rackin offered his services to the student, whenever possible. In advance of the opening of Rackin's new movie, Haslam thought that the lecture series might prove to be of tremendous interest.

Martin Rackin recently produced *Two Mules For Sister Sarah*, which stars Clint Eastwood and Shirley MacLaine, and is being distributed by Universal.

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IT'S MY BAG

By Ed Hocura

What happened to **Shirley Stoler** when she came to Toronto a few weeks ago to promote **The Honeymoon Killers**, could also have happened to **Sibylla Kay**. But it didn't, thanks to **Don Watts**, director of advertising for **Century Theatres Management Ltd.** Now **Don Watts** would be the first to admit that he was surprised to get the press coverage that he did for **Sibylla Kay**, especially when the various news media in Toronto were quick to admit they had never heard of her. Which was also true of **Shirley Stoler**, the 200 lb.-plus actress whose visit to Toronto would



have turned out to be a disaster if the CBC had not shown enough interest in her to pick up her expenses beyond her original planned stay. It wasn't **Pat Harris'** fault that she wasn't able to line up radio, press and television interviews; it was just that no one was interested in interviewing **Shirley Stoler**. Which left the publicity gal for **IFD** and **Cinerama Releasing** a little miffed at the treatment a visiting star had received. And while the **CBC** did have **Shirley Stoler** as a guest on the **Juliette** radio show, and a television

public affairs show, it was small consolation for **Pat Harris** after being ignored by the press. **Sibylla Kay's** two-day visit to Toronto gave **Don Watts** cause to think it would duplicate **Shirley Stoler's** unhappy experience, starting with the refusal of **Elwood Glover** to have her as a guest on his afternoon television show. The reason given was because the film **Sibylla Kay** was promoting was considered a little too daring to be discussed on the **CBC**. It's one thing for a public-owned corporation to feature sex and nudity in its own productions; it's another to have outsiders appear on one of their shows talking about their commercial ventures. But not to be too upset by being turned down by the **CBC**, **Don Watts** more than made up for it with some nice publicity breaks. Especially a rave review from **Kaspars Dzeguze** in the **Globe and Mail** for **Monique**, the film **Sibylla Kay** came to Toronto to promote. **Monique** is a British-made film distributed in Canada by **Avant-Garde Distributors Ltd.**, Montreal. **Dzeguze** gave **Monique** the kind of review **Don Watts** can't help but make good use of when he plans the advertising campaign for the film. He wrote: "The most important thing about **Monique** is that it depicts a variety of sexual activities as perfectly normal even while using them to create one of the most sensual movies ever made." And that's exactly what **Monique** is. Which made me more than a little non-plussed to talk to **Sibylla Kay** after I had seen the film in which she plays a young French girl who saves the marriage of an English couple by using her sexual knowledge not only to derive sexual satisfaction for herself from both the husband and wife, but also applies it to teach the couple the simple joys of sensuality. **Miss Kay** admitted that she was nervous about playing the nude scenes in **Monique**. Especially when her role called for her to seduce both a man and a woman. "The director put me completely at ease by doing all the nude scenes in one day, with just a few of the production crew looking on. After we did the first scene, the rest came a lot easier. I never thought I could bring myself to making love to a woman, but **Joan (Alcorn)** and I worked with a drama coach to work out some of the scenes before we did them in front of a camera." Born of German parents in Latvia, **Sibylla Kay** decided when she was 16 to become an actress. She spent two years in Paris, then moved to London in 1962 where she picked up small parts in a variety of productions and doing television commercials. Her only previous screen appearance, prior to **Monique**, was a small role in **Joanna**, and a short film directed by **John Bown**, who was to follow this up with another job. Which turned out to be his first feature film, **Monique**. There was a time when I thought it was next to impossible to have a 30-minute meeting with an actress, and be at a loss as to how to make anything of it. But that was back in the days before I met someone like **Sibylla Kay**. Unlike so many other actresses, **Sibylla Kay** managed to put me completely at ease. She never put on any airs, or gave stock answers to stock questions. She realized that she was a relatively unknown actress who had to work extra hard to make every interview important to her, and to the film she was promoting. To say that she made **Don Watts'** original fears turn to pleasant surprise, is putting it mildly. From the moment **Sibylla Kay** arrived in Toronto, until the time she left to move on to another city on



It was a busy two days for German-born actress **Sibylla Kay** when she came to Toronto to publicize **Monique**, her first starring film. Shown left to right are **Leon Scheim**, **Avant-Garde Distributors Ltd.**, Montreal, Canadian distributors of the British-made film; **Mrs. Scheim**; **CBC** film critic **Gerald Pratley**; **Sibylla Kay**, and **Don Watts**, director of advertising for **Century Theatres Management Ltd.**, who lined up all the press, radio and television interviews for **Miss Kay**.

—(Photo by Len Bishop)

her publicity agenda, she handled herself like a real pro. If you don't believe me that she came through with flying colors in promoting **Monique**, just ask **Don Watts**.

★ ★ ★

NAMES THAT PASS IN THE NIGHT: **Gerald Pratley** has been getting good reviews for his first book, **The Cinema of John Frankenheimer**. The veteran **CBC** film authority has an impressive record second to none in covering the movie scene all over the world, and his weekly program on **CBC Radio** attests to this. As one of his biggest fans for many years, I can only offer sincere wishes that his first venture as a novelist is a financial success. . . . **William Friedkin** is a young director who in the short space of three years has made a tremendous impact on the movie scene. **Friedkin**, who recently directed **The Boys In The Band** for **Cinema Centre Films**, is so busy planning future productions that all the time he can spare is little more than a few hours to come to Toronto to promote the film. Only 30, **Friedkin** worked his way up to being a television director less than a year after he came to a Chicago station. He was only 17 at the time. Following a successful career in television, **Friedkin** landed his first movie directing job with **Columbia** in 1967, which was the **Sonny & Cher** musical, **Good Times**. Then came **The Night They Raided Minsky's** and **The Birthday Party**. **The Boys In The Band** is said to be a new landmark in films, since it deals with homosexuality, so it's reasonable to suppose that we will be reading a lot more about **William Friedkin** when the film is released later this month. . . . Ran into director **John Trent** last week at **Film House** where he was editing **Homer**, the film he shot entirely in Toronto last year for **CBS Films** release. He said he still doesn't know when **MGM** is going to release **The Bushbabies**, a film he shot in Africa over a year ago. "The studio has had three presidents since that time, so it's anybody's guess what's going to happen to the film. "Which should give you an idea of what happens to a lot of films in Hollywood today. . . . **Rohama Lee** is the editor and publisher of **Film News**, a lively American trade paper. From time to time she drops me a line about an inaccuracy in a news story, but last week she sent me a clipping of an old column of mine with some complimentary notes. She reminded me that she was an ex-Toronto gal, and also a member of the **Canadian Motion Picture Pioneers**. Hope we can get together on her next visit to Toronto, or my next visit to New York. . . . Don't mention Vancouver to **Sam Glasier**, and expect him to tell you that he enjoyed his Western trip. Seems he arrived there to line up advance publicity for the Vancouver opening of **Patton** to find the two daily newspapers on strike. And for a guy who gets along with the daily press as well as the Canadian director of publicity and advertising for **20th Century-Fox** does, it was no fun for him chasing around looking for other advance publicity sources.

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CENTRE PAGES

Variety Club of Toronto Tent 28 Weekly Newsletter

The Friday, Feb. 27, monthly luncheon at the Park Plaza was a decidedly fun and games, quips and smart one-liner affairs. It was well attended and why not! Guests of honour were **Tony Sandler** and **Ralph Young**, who were just completing a sell-out two weeks at the Royal York Hotel's Imperial Room and **John Raitt**, who was doing the same as **Zorba** at the O'Keefe Centre. Not present, due to "gland trouble" was **Tiny Tim**. Biggest laugh of the meeting was Ralph Young's remark — "Don't ask what gland!"

A new custom was inaugurated by **Chief Barker Sam Shopsowitz**. As usual, one of the kids from the **Variety Village** was guest of honour at the head table. But this time, Shopsy introduced him and asked him to tell his story in his own words. When you hear one of these handicapped kids tell you of their background, trials, problems and the enormous amount of help they've received from **Variety Village**, it makes every member want to run out and raise a few more dollars for that addition the school needs so badly. The message goes right to the heart when you hear it first from one of the boys.

Luncheon chairman **Harvey Dobbs** was in top form as usual, but couldn't beat the Sandler and Young combination. These two have to be the most relaxed act in show-biz, with Tony egging Ralph on to tell some of his famous stories. Someone should write a story called "Happiness is a thing called Ralph". His infectious grin makes everyone feel that life isn't that bad after all. **Moxie Whitney**, seated at the head table, was congratulated on his 20th anniversary with the Royal York's Imperial Room. **John Raitt**, who claimed that he was playing an older man in **Zorba**, made most of the members feel ancient. He looks younger and handsomer than ever.

It is now confirmed that **Carol Channing** will be guest of honour at the Mar. 26th luncheon meeting to be held at the Town & Country. She will be introduced by another guest of honour, **Lotta Dempsey** of the **Toronto Star**. We owe a special note of thanks to Lotta. Carol is attending as a personal favour to Lotta, who will also be doing one of her "Be My Guest" stories at that same luncheon. Knowing Lotta, the whole town will know of **Variety Club-Tent No. 28** charitable works for handicapped kids at **Variety Village**.



VARIETY CLUB LUNCHEON HOSTS STARS — It was a time for meeting international stars at a recent luncheon held by Variety Club of Toronto, Tent 28. Left to right, singer Ralph Young, Variety Club canvassman Harvey Dobbs, Chief Barker Sam Shopsowitz, actress Sibylla Kay, actor-singer John Raitt and singer Tony Sandler. The luncheon guests were presented with Variety Club cuff links. —(Photo by Len Bishop)

And of course, this will be the first luncheon where members will be able to invite their wives, lady friends. Should be a must on every member's calendar. Mar. 26 at The Town & Country.

Film rental fees suspended by NFB

It was announced last week that the proposed rental fees on National Film Board motion pictures will be suspended indefinitely. State Secretary Gerard Pelletier stated that the repeal was in keeping with the federal government's newly formulated anti-inflation policy which allowed for no increase or imposition charges for government services.

Pelletier said that the government had agreed to reimburse the film board for any loss of revenue

it had hoped to gain as a result of the charges. He estimated the cost will be well in excess of \$300,000. The rental charges were originally introduced in response to the government's austerity program, which froze the board's annual grant at 10 million dollars.

The state secretary denied that the austerity program had resulted in the resignations of many of the NFB's best film-makers. He was sure that they had resigned because they wished to work on their own.

men in the news

Ronald L. Kuehn, Jr., vice president, operations, for **Allied Artists Pictures Corp.** has been elected to the post of executive vice president of the company. Kuehn joined Allied Artists in 1968, as resident counsel and was appointed secretary on April 15.



'ADVENTURERS' STAR VISITS TORONTO — Actor-singer Charles Aznavour, left, was in Toronto recently for a one-night singing engagement. Paramount Pictures decided it was a good idea to capitalize on his visit to publicize *The Adventurers*, their major spring release in which Aznavour has a starring role. Shown talking to Aznavour is Canadian Film Weekly staff writer Gary Topp, centre. —(Photo by Len Bishop)

'Adventurers' star likes low budget films

Charles Aznavour, one of today's most popular international singers, appeared in Toronto recently for a concert at Massey Hall. Playing his first English-speaking starring role in Paramount's film adaptation of Harold Robbins' best selling novel, *The Adventurers*, that company took advantage of his arrival in the city and arranged a press conference for the star in conjunction — with the concert promoters who were staging his singing engagement.

Although the majority of the talk directed at Aznavour concerned his musical compositions, he did however describe his characterization in *The Adventurers* as a "dirty old man, making only money". Even though Paramount's motion picture is a big budget/multi star venture, the singer tended to prefer working in less costly films. He was definitely under the opinion that the days of the tremendously expensive motion picture spectacle were over, and that the one-time big stars were no longer great box-office drawing cards.

Around 15 years ago, already one of France's leading singing stars, Aznavour was given his first film role, as a singer, in *Paris Music Hall*. He has since appeared in over 20 movies, some being *Taxi For Tobrouk*, *Candy*, the not yet released *The Games* (also starring Michael Crawford), and Francois Truffaut's now classic *Shoot The Piano Player*.

He regards the controversial director, Jean-Luc Godard, as a brilliant film-maker but does not agree with the imposition of one's political discontentment on an audience.

When asked whether he enjoyed working as a French Olympic runner in Twentieth Century-Fox's *The Games*, Aznavour nervously muttered, "Oh yes, it was great fun. But so exhausting . . . I'm so little. I'll never do that again!" 26 miles . . . great fun??



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movie reviews

By GARY TOPP



ELIZABETH TAYLOR AND WARREN BEATTY

The Only Game In Town

The expression "star vehicle" in movies implies a plot designed to transport the characters as subtly as possible through some 2 hours of enamoured overexposure. Twentieth Century-Fox's *The Only Game In Town* is just that — a star vehicle minus the vehicle and two stars who are desperately attempting (and without much success) to regain some of the charm captured in their earlier films.

Elizabeth Taylor is a nightclub dancer from Las Vegas who lives each day with the hope that the man she loves will leave his wife for her; Warren Beatty is a Las Vegas piano player who can't stay away from the crap tables, even when he is losing. They live together, strictly out of convenience — she keeps him away from the gambling halls so that he can save his money in order to get to New York; he serves her physical needs while she awaits her hesitant lover, strictly for "immoral support".

Director George Stevens' instinctive sentimentality has been evident in most of his work, films such as *A Place In The Sun*, *Shane*, *Giant* and *The Diary Of Anne Frank* being intelligently restrained and carefully graded. *The Only Game In Town*, his newest movie, professes to be more virtuous and realistic than all of his others, but unfortunately, happens to be a static vehicle, composed of cardboard characters, a 1950's (or '40's or '30's) Hollywood happy-ending, and a nervous screenplay, hopelessly addicted to Hollywood wise-cracks as statements of the human condition . . . LIZ: I've met some nuts in my time but you take the cake. WARREN: Made? LIZ: I said met!

Motion picture periodicals have recently been concerned with the boom in the number of younger moviegoers. Surveys have shown that in the U.S. last year, 48 per cent of the movie ticket buyers were between the ages of 16-25. With the tremendous success of films like *Midnight Cowboy*, *Easy Rider*, *They Shoot Horses, Don't They?*, *The Graduate*, and *Butch Cassidy and The Sundance Kid*, it's not very difficult to notice the new trend appearing in the motion picture business, and that it is being directed towards this young, discriminating audience.

Is nostalgia the reason for movies like *The Only Game In Town*? Or is it a lack of fresh material? I'll be surprised if fat, aging Liz or sentimental old George can/or will still attract the crowds, even with the recent popularity of Warren 'Clyde Barrow' Beatty. I might be wrong though. Just maybe, this is the type of film that the over '30s have been looking for. Certainly, *The Only Game In Town* is not for my generation, even if it were the only movie in town.

The Magic Christian

Everyone has, at one time or another, considered the enchanting prospect of owning a million dollars. Based on a novel by Terry Southern (*Candy*, *Dr. Strangelove*), *The Magic Christian* is a surrealistically militant motion picture describing what one man might do with lots and lots of money.

Peter Sellers, in his finest hours since *Dr. Strangelove*, and very reminiscent of his early "Goon Show" days with Spike Milligan and Harry Secombe, plays the multi-millionaire, Sir Guy Grand, who buys himself a son and heir (Ringo Starr) and proceeds to prove that everyone and everything has its price.

The Magic Christian is, at its simplest, a series of episodes depicting how Sellers and Starr bring out all of the evil and deceit in people, by bribing them with money to do what they want them to do. It is a brilliant satire which pokes fun at people of all walks of life, concentrating though, on upper crust conformity and conservatism.

Terry Southern, the film's director, Joseph McGrath, and Sellers adapted the novel for the screen, and not having read the original, I was highly impressed. They have written a crazy clatter of dialogue, the total result being a wildly, free-wheeling comedy with lots of 'magic'.

Each sequence attacks a different aspect of our society, and each features a guest star playing an unusual character: — Richard Attenborough as a corruptible Oxford rowing coach; Lawrence Harvey as a mod, stripping Hamlet; Christopher Lee as a vampire; Spike Milligan as a policeman who takes bribes; Yul Brynner as a drag queen and Raquel Welch as a tough salve 'master' who whips her girls into ship-shape condition. The collection of international performers is outstanding, and each player perfectly suits his role.

Oh yes — the title refers to a newly conceived ship, *The Magic Christian*, which isn't really a ship but which fools all the fools into thinking that it is actually going somewhere.

The Magic Christian (distributed by Astral Films) is a spirited motion picture, full of lunatic comedy, and one which brings out the best in both Sellers and Southern. Had Southern included a movie reviewer in his work, the dialogue might have read, *The Magic Christian* is "one of the year's ten best". Anyway, I liked it a lot.

London new European headquarters for MGM

Douglas Netter, MGM vice-president — sales, recently announced the scheduled move of European distribution headquarters from Paris to London within the next three months. In addition, Herbert F. Solow, MGM vice-president in charge of production, announced European production plans for the company.

Once the move of the home office from New York to California is completed, London will be second only to Culver City as company headquarters for production, distribution and related activities.

In line with this move, the company intends to produce this year, approximately 12 pictures — half in England and half on the continent — with complete flexibility

regarding deals with producers, stars and other talent approaching MGM with desirable projects.

MGM's policy of film budgets ranging from \$300,000 to \$4,000,000, as is practiced in California, will be carried out in Europe as well. The company hopes to launch six to nine pictures there by the end of the summer, one of which, *No Blade of Grass*, begins production May 1 on locations in England.

The film will be produced and directed by Cornel Wilde.

Netter again stated that MGM has no intention of selling Borehamwood Studio, the Empire and Ritz Theatres or any other English properties. Borehamwood, however, will be available for rental.

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